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Watson's Art Journal.

NEW YORK, SATURDAY, OCT. 5, 1867.

PUBLICATION OFFICE, CLINTON HALL, ASTOR PLACE.

NOTICE.—The Publication Office of the ART-JOURNAL, will be, after this date, in Clinton Hall Building, Astor Place, next door to the Savings Bank, where subscriptions and advertisements will be received.

Editorial Rooms, 806 Broadway.

Advertisements for the current week, must be sent in before noon on Friday.

NOTICE TO SUBSCRIBERS.

Subscribers to whom accounts were sent last week, for subscription due nearly six months ago, are requested to forward the amounts to this office without further delay.

WATSON'S JOURNAL OFFICE,

Clinton Hall, Astor Place,

next door to the Savings Bank.

THE ART JOURNAL BUREAU OF TRANSLATION.—We are prepared to furnish from this office, translations of Plays, Operas, Songs, &c., from the Italian, French, and German languages, upon moderate terms, and with fidelity and dispatch. Also translations and adaptations to music.

MUSICAL AGENCY.—Frequent applications are made to us, for musicians in the various branches of the profession, Opera, Concerts, the Church, Teaching, &c. Parties who desire to be entered upon our register, can do so by applying at our business office, Clinton Buildings, Astor Place.

ITALIAN OPERA.—ACADEMY OF MUSIC.

It can hardly be said that New York is in town yet. The glorious Fall weather has invited thousands of our wealthy citizens to remain at their country seats and enjoy the pleasures which the cheerless, rainy summer denied them. This fact has told upon the fashionable places of amusement, and to some extent the Italian Opera has suffered with the rest.

One of the events of the present week, was the production of "Crispino e la Comare," with Mlle. Peralta as the heroine. This lady is certainly a charming artist, vocally, dramatically and personally. Her voice is pure and beautiful in quality, and she uses it most skilfully. Her execution is sure and brilliant, her intonation true, and she sings with grace and expression. She is a piquant and graceful actress, and enters very thoroughly into the character. In "Crispino" she left us nothing to regret, and af-

forded us much to admire, for she rendered her music, gracefully, spiritedly, and brilliantly, and charmingly filled out the framework of the author. Why Mlle. Peralta has failed to arouse a dilettante enthusiasm, can only be accounted for in one way—she is too modest, too unassuming. With her talents, her vocal and dramatic ability, she should have captured the ears and the heart of the public; and she could do so now, if she had more faith—faith in herself and in her power over her audience. Our public does not go about picking up modest merit, but it too often listens open-mouthed to pretentious charlatans. Pretend to more than you have, and the world will take you at more than half your own valuation. We confess ourselves highly delighted with Peralta, and have no doubt that if she will take our suggestion, she will very soon make her true position recognized. It would seem too late at this time, to speak of the personation of the Doctors, by Signori Bellini and Antonucci, and *Crispino*, by Signor Ronconi, but we should fail in critical justice if we omit sincere laudatory notice of those gentlemen. It is not only their admirable singing and acting which deserves praise, but it is specially, their true artistic, genial spirit which demands recognition. From their entrance to their exit, they sustain their characters with unflagging interest; they not only sustain their own personality with broad generous humor, but they aid and inspirit others, giving vitality to every ensemble. We are satisfied that their superiors cannot, and doubt if their equals can be found in Europe.

The chorus and orchestra were all that could be desired. A performance so generally admirable, would create a furore in any other city, and would crowd the house nightly. Why not here?

Mr. Maretzek is busy with the preparation of forthcoming novelties, which will undoubtedly interest and attract the public.

RISTORI IN HER NEW CHARACTER.

The preparations for the production of Giacometti's new play "Marie Antoinette," are on a scale of extraordinary magnificence. In order to afford time for rehearsals, the performance on Friday evening and the matinee on Saturday, were given up. The costumes will exceed in magnificence anything seen in this country, and the scenery and appointments will be on a scale of equal grandeur and lavish expenditure.

Of the play itself, we can say that it is wonderful, powerful and effective, with situations of great dramatic force. It is a subject which will give full scope for the grandest efforts of Ristori, and we have no fear but that she will rise to the full height of the subject, and will adorn it with the matchless

grace of her powerful artistic conceptions.

The public curiosity is fully aroused, the excitement is at its height, and we predict, on Monday evening next, the greatest ovation that has yet greeted the matchless Ristori.

OPERA BOUFFE.—THEATRE FRANCAIS.

The experiment of Mr. Bateman has now been tested for two weeks, and the result has proved, we think, a triumphant success. We did not think it doubtful from the first, for we believed Mr. Bateman's promises, that the production of the work should be of the highest class of excellence, and he has certainly made good all that he promised. The French Opera Bouffe, is just calculated to please an American public, combining as it does light, cheerful, and pleasing music, with dialogue and plot full of esprit and laughable situations. It is equivalent to our Extravaganza or Burlesque, but more refined and much more elegant.

Each night that the "Grand Duchesse" has been represented, the Theatre Francais has been crowded by a fashionable and brilliant audience, leaving literally no standing-room. The Opera is received with real enthusiasm, for the music is beginning to ring in the ears of the people, and the infinite humor of the actors is enjoyed with a heartiness which proves it genuine and unalloyed.

The music is very charming, and improves greatly upon acquaintance. The melodies are flowing and popular, and the people watch for their coming with amusing interest. It is like a pleasant parterre of flowers, every thing is harmonious and delightful. The orchestral score, while it sparkles up the whole, never robs a melodious subject of its predominance, and therefore every body can feel and appreciate the music. It has not depth, the subject does not require it, but with its sparkling sprightliness it combines some genuine pathos and sentiment. In fact the music is just what it should be, and thus its success is easily accounted for.

Mlle. Tostee has fully sustained all we said of her in our last issue; she is a charming singer, a piquant actress, and an attractive woman, and is already a decided favorite with the public. The other artists concerned already begin to know their public, and have so hit their taste, that all their effects are fully appreciated and enjoyed. The chorus and orchestra work admirably, and leave nothing to be desired. We expect that the reign of the "Grand Duchesse," will be long and prosperous. Our readers will bear in mind, that the "Grand Duchesse" will appear on Wednesday next, at a matinee, the first of the season. This amuse-